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ment will bring hosts of people from the adjacent towns, and will prove, we are sure, a brilliant success.

On Monday night the "Grand Duchesse" will be given at the Brooklyn Academy of Music. Our neighbors of Brooklyn should turn out in all their strength and elegance.

#### BANVARD'S MUSEUM.

We attended the rehearsal of the new ballet-drama, at Banvard's Museum, on Wednesday evening, and although there was much confusion in the scenic department, enough was visible to show that the spectacle will be very rich and magnificent.

The dancing was admirable; not merely the principals, but the *corps-de-ballet*. The training seems to have been complete, for we have rarely seen anything more exact than the marches and *ensemble* pieces. The principal dancers are not only splendid women, but are highly accomplished in the art. Their efforts were received with a sort of wild enthusiasm, which may be taken as a forecasting of its reception by the public.

Since writing the above, the "Devil's Auction" has been produced, and has met with a decided success. We shall give a full account of it in our next issue.

#### ITEMS.

The musical season was opened in Philadelphia last week, by two grand concerts given by Mr. Wenzel Kopta, at the Musical Fund Hall. Notwithstanding that it was rather forcing the season, the Hall on each occasion was very fashionably if not largely attended. The artists engaged by Mr. Kopta were Madame Clara M. Brinkerhoff, of New York, who sang for the first time in this country, the celebrated Waltz song from Gounod's new opera, "Romeo," the *Der Freyschutz* scena, and other excellent selections, in all of which she met with decided success, being honored with frequent encores; Miss Mary Thomas, a very pleasing and promising mezzo-soprano; Mr. J. Graff; Mr. Aaron Taylor, a bass of such excellence that his place should be in New York; and Messrs. Mangold and Koenig.

Mr. Kopta's performance was very warmly eulogized. His one defect, a certain thinness of tone, was overcome by a new and fine violin, which he has been fortunate enough to obtain, and his brilliant execution told out, in consequence, with vastly increased effect. These concerts were pronounced by the press as admirable and enjoyable in every sense.

A very delightful and successful matinee was given last week, at the residence of Mr. C. F. Daniels, in Bridgeport, Ct. The programme consisted of selections for the piano,

Mr. Daniels, and the flute, Mr. Dabney Carr, which were of a highly intellectual character. Mr. Daniels performed several of his own compositions, which are reported to us as classic and poetic in their conception, and worked out with much artistic skill, besides being played with grace, passion and brilliance. The programme was as follows:

1. Impromptu, Op. 1—C. F. Daniels;
- Romance, Op. 3—Mr. Daniels.
2. Elegie, Ernst—Mr. Carr.
3. Nocturne, "Les Zephyrs;" Prelude, "L'Orage," Chopin; "Horns of Elf-land," Stephen Heller—Mr. Daniels.
4. Two songs without words, "La Nuvola," Duetto, Mendelssohn; Lebewohl, C. F. D.—Mr. Daniels.
5. Sonata Duo, Kuhlau—Messrs. Carr and Daniels.
6. "The Rivulet," Etude, Stephen Heller; Cradle-song, C. F. Daniels.

MADAME VARIAN HOFFMAN will sing tomorrow evening at the first Sunday evening concert of the season. The public have long desired to hear this lady, and they will be gratified at last. Among other selections, she will sing, for the first time in New York, the celebrated soprano song from Gounod's new opera, "Romeo e Giulietta."

WE UNDERSTAND that Mr. G. F. Bristow is engaged upon a new composition, a grand cantata for soli, chorus and orchestra. The subject is American, and the libretto is said to be of a highly dramatic character.

We learn that Mr. Arthur Mathison, a gentleman of varied and excellent talents, as author, poet, playwright and vocalist, has just completed two dramas, one for Mr. Jefferson and the other for Miss Maggie Mitchell. Mr. Mathison also furnished Mr. Wm. K. Bassford with the libretto of the operetta upon which he is now engaged.

#### MUSICAL AND GENERAL GOSSIP.

An Italian Company has been engaged for the winter season of 1867-68, to appear at Calcutta. The following is a list of the artists: Vielli Rosa e Grilli Emma, prime donne assolute; Mazzucco Antonietta, prima donna contralto; Villa Tommaso e Piana Federico, primi tenori assoluti; Grandi Antonio e Dominici Giuseppe, primi baritoni assoluti; Anselmi Eugenio, primo basso profondo; Polonini Alessandro, primo basso comico; Sizzi Giovannina, comprimaria; Favas Pietro, basso comprimario; Isman Enrico, coreografo e primo mimo assoluto; Sassi Pierina, prima ballerina assoluta; Paris Tommaso, primo ballerino assoluto; Zambelli Eliseo, primo mimo; Bottali Carolina, Guerriero Emilia, Ferro Adele e Padurini Giovannina, prime ballerine; Maggi Enrico, director of the orchestra; Melchiori Antonio, Valsecchi Antonio, Bignami Guglielmo, Ortori Giovanni, Merighi Cristoforo, Motelli, Nestor, professors of the orchestra; Dubini Alessandro, chorusmaster; Frigerio Aristide, scenic artist; Santambrogio Giuseppe, machinist.

STUTTGART.—According to the *Signale*, Herr Eckert, *Capellmeister* at this Court, received the other day, while in Baden-Baden,

where he generally spends his annual holiday, a notice from the Royal Cabinet to the effect that he was dismissed from his post. No reason was assigned. The incident has created a great stir in the musical circles of Germany.

DESSAU.—Grand festivities were held here, on the 7th ult., in celebration of the Duke's accession to the throne. Mehul's *Joseph in Egypt* was performed with splendid new scenery, dresses, and decorations, carefully modelled on originals in the Museum at Berlin.

MR. VERNON RIGBY, a tenor, well known in London a year or two ago, has been singing with good success lately at Milan, Berlin, and Copenhagen. Mr. Rigby returns to England next week.

M. CHARLES DE KONTSKI, the well-known pianist, died recently, at the age of 52, after a long period of suffering. He was Chevalier of the Order of Vasa of Sweden, and a Member of the Academies of Vienna, Munich, and Stockholm.

MUSIC OF SOLOMON'S TEMPLE.—The disentombing of Assyrian sculptures and the deciphering of Assyrian and Egyptian inscriptions have opened new fields of investigation in almost every department of knowledge. Among the branches of science which have shared in these discoveries that of music has been benefited largely. The accounts of ancient musical instruments were vague, and our ideas, especially of Hebrew music, were confused, till recently sculptures and paintings have been brought to light which delineate the music of instruments of the early Oriental nations, and in a number of cases veritable specimens have been disinterred. Such, for example, is an Egyptian harp, found in Thebes, with its strings yet perfect enough to vibrate again, after a silence of three thousand years. The more recent investigations prove that the parent of all known musical science was Assyria. From the Assyrians, the Hebrews, and the Egyptians, and, indeed, all Eastern nations, derived their knowledge of music. The unveiled monuments show that in the time of Sennacherib music was a highly cultured art, and must have existed through generations. This polished nation used a harp of twenty-one strings, the frame of which was four feet high, which accompanied minstrel songs, or was borne in the dance. The lyre of tortoise-shell, the double pipe, trumpet, drum, and bell were common. Even of the bagpipe representations have been discovered, though none of stringed instruments, like the violins, played with the bow. In all delineations of social or worshiping assemblies, musical instruments very like our modern ones have a prominent place. The Hebrew music, at the time of the exodus, was purely Egyptian; but it was much modified subsequently by association with Asiatic nations. In the Temple of Jerusalem, according to the *Talmud*, stood a powerful organ, consisting of a wind-chest with ten holes, containing ten pipes, each pipe capable of emitting ten different sounds by means of finger-holes, so that a hundred sounds could be produced by it. It was provided with two pairs of bellows and ten keys, so that it could be played with the fingers. According to the rabbis, it could be heard a great distance from the Temple.